



# CARNEGIE

MAGAZINE

PRINCETON UNIVERSITY

MAY 18 1960

May 1960

## MAY CALENDAR

### DESIGN FORECAST

New designs utilizing aluminum, presented by the Aluminum Company of America, continue in Gallery I through May 22 (see page 151).

### LOCAL ARTIST SERIES

Photographs by Ben Spiegel in Gallery K this month through June 5 conclude the series this season. A former New Yorker, Mr. Spiegel is bassoonist with the Pittsburgh Symphony Orchestra. Photojournalism is his special interest, and his work has appeared in *Popular Photography*, *Town and Country*, *Coronet*, as well as in national advertising and local newspapers.

### FROM THE PRINT COLLECTION

Modern Japanese printmakers are being shown in gallery J through June 5. These include colored wood-block prints by Shiko Munakata, Shigeru Izumi's lithographs, colored woodcuts by Yasuhide Kobashi, and lithographs by Sugai, who is now living in Paris.

### PROMISED OR GIVEN, 1960

Paintings, drawings, and decorative arts that are gifts to the Institute or promised as future gifts continue on exhibition through May 8 in the second-floor galleries. (See pages 153 and 162.)

### CONTEMPORARY ART

Painting and sculpture from the contemporary collection of the Institute will be exhibited on the second floor this summer beginning May 25.

### ADULT STUDENT EXHIBIT

The tenth annual exhibit of painting, sculpture, millinery, and toleware numbering some 250 pieces from the hobby classes sponsored by the Division of Education will be held in the third-floor galleries May 4 to 15, with preview the evening of May 3.

### BOTANY HALL

Sixteen poisonous plants of Pennsylvania are shown in a new exhibit; also the harmless Virginia creeper contrasting with poison ivy, with which it is often confused. These are the work of Hanne von Fuehrer.

### TREASURE ROOM

Recent accessions to the decorative arts section continue on exhibition in the Treasure Room.

### FESTIVAL OF CONTEMPORARY MUSIC

The two concluding recitals will feature music of William Schuman on May 14 and of Paul Creston May 21. Composers will attend to discuss their work, then answer questions after the music is played. The recitals are free to the public in Music Hall, Saturdays at 3:00 P.M.

### UN FIRST-DAY COVERS

The nearly 80 stamps issued by the United Nations since 1951, on first-day covers, are displayed on the Museum balcony. These are the gift of Henry Hamelly, member no. 4 of the Philatelic Centurions.

### HOPLOSUCHUS KAYI GILMORE

A Jurassic Lilliputian (about 7 inches long), such as skittered around the feet of the great dinosaurs some 155 million years ago, may be seen in its new illuminated case in Dinosaur Hall. A true crocodile, this is an off-shoot from the evolutionary line that culminated in the alligators, gavials, and crocodiles of today.

### PANOROLL

The last 60 million years of mammal evolution may be viewed in 15 minutes on the dramatic moving mural, or panoroll, in Fossil Mammal Hall. This is set in motion weekdays at 12:30 and 3:30 P.M., and Sundays at 3:00 and 4:00 P.M.

### PENNSYLVANIA PLANTS AND ANIMALS

Numerous colored slides, such as wild geranium, Indian pipe, ox-eye daisy, ruffed grouse, skunk, woodchuck, projected in Deadline for Wildlife hall, are on sale at the Art and Nature Shop.

### CANDLELIGHT

Candleholders, molds, and accessories from the George and Lilian I. Ball Memorial Collection, or lent by Marion Ball Wilson or E. R. Eller, go on exhibit in the corridor between Museum and Library. Some date back to the seventeenth century.

### SUNDAY ORGAN RECITALS

Marshall Bidwell presents a recital on the great organ of Music Hall Sundays at 3:00 P.M., sponsored by the Arbuckle-Jamison Foundation.

On May 15 Linda Sue Greer will be guest to play the Schumann *Piano Concerto*.

Dr. Bidwell will feature music of Richard Wagner (1813-83) on the composer's birthday, May 22.

# THREE RIVERS ARTS FESTIVAL

POINT STATE PARK

June 9, 10, 11, 12

JUNIOR COUNCIL OF CARNEGIE INSTITUTE

AMERICAN WIND SYMPHONY

COSPONSORS

*The Three Rivers Arts Festival aims to bring the wealth of our area art to the largest possible public. It will combine music and the visual arts in an outdoor Festival free to the public.*

## LOCATION

To be held under canvas, the art exhibit will be located in an area of Point State Park adjacent to the American Wind Symphony wharf on the Allegheny River.

## ELIGIBILITY

All artists of the tristate area who are 18 years and older and who reside permanently within a 100-mile radius of Pittsburgh are eligible.

## APPLICATION

Further information and registration form for the Three Rivers Arts Festival may be secured from the Junior Council, Carnegie Institute, 4400 Forbes Avenue, Pittsburgh 13. Registration fee is \$2.00.

## PROTECTION

Paintings and crafts will be shown under canvas, the former on panels 5' x 8', and the latter in cases. Sculpture will be exhibited out of doors.

All work exhibited in the Point State Park will be insured for no more than \$500 per item from time received until time removed.

## DATES AND HOURS

Thursday, June 9, 6:00 to 10:00 P.M.

June 10 and 11, 11:00 A.M. to 10:00 P.M.

Sunday, June 12, 12:00 M. to 10:00 P.M.

## SELECTION

Paintings, drawings, and prints, sculpture, crafts, and weaving will be included. Space will permit some 400 artists to exhibit. Selection will be based on all works submitted by an artist rather than on individual pieces.

## JURY

PAUL CHEW, *director*, Westmoreland County Museum of Art

CHARLES LeCLAIR, *professor of art*, Chatham College

NORMAN RICE, *dean*, College of Fine Arts, Carnegie Institute of Technology

## SALES

All sales will be cash and carry. Sales will be handled through a Central Sales Committee composed of authorized representatives of the Arts Festival. The Festival will not take any commission.



*There's a world  
of aluminum in the  
wonderful world  
of tomorrow ...  
as forecast  
in Fun Furniture  
by Alcoa*



Designer-educator Jay Doblin now acts as design-consultant for several large companies, and is chairman of Chicago's Institute of Design, as well. Intrigued by Alcoa's challenge, he designed an outdoor chair, virtually from one piece of aluminum.



**ALCOA ALUMINUM**

Look who's putting fun into furniture! Alcoa and designer Jay Doblin—making a happy contribution to the Forecast collection.

Now there's humor in aluminum, to match your playtime mood in game room, patio or pool. People chairs! Fashioned and finished so that they actually appear to be occupied.

And beyond this wonderful whimsy lie significant considerations for tomorrow's designers. In an entirely new and ingenious approach to chair manufacture, this furniture is folded from a single piece of aluminum, with legs of aluminum tubing, or folded sheet, added.

What's more, Doblin used a variety of weather-resistant finishes, each especially adaptable to aluminum outdoor furniture. Now the props for your leisure living can be brighter, more comfortable, and easier on upkeep.

Alcoa's Forecast: Fun furniture that takes to color, design and texture as readily as mint to julep. People chairs prove with a smile—there's a world of aluminum in the wonderful world of tomorrow.

## FORECAST:

*There's a world of aluminum in the wonderful world of tomorrow.*

FREDERICK J. CLOSE

IN October, 1956, an advertisement appeared in several national magazines. Its illustration was a three-dimensional treatment by graphic designer Herbert Matter of Aluminum Company of America's familiar double-triangle trademark. The brief text said:

"Forecast: There's a world of aluminum in the wonderful world of tomorrow . . . rich in comforts, eye-delighting in color and form. And so Alcoa will present a broad collection of outstanding designs, to be shown in pages like this one. They will let you glimpse the lightness and brightness and beauty of aluminum that will come into your home and into your life . . . in the wonderful world of tomorrow."

Thus was born FORECAST, Alcoa's program to commission outstanding design in aluminum, and to present these designs to the American public. It is one of the several ways in which Alcoa has reflected its frequently expressed opinion that much of the company's future "is in the hands of the designer."

FORECAST's theme is outstanding design. It aims to amplify the versatility of what Alcoa calls "the designer's metal." It seeks to create a market for good design, by going to the general public to build demand for good design in the future . . . of aluminum.

In FORECAST, the designer decides what he wants to know about aluminum, and what he would like to do with it. Alcoa sought designers at the beginning. Now, many designers seek Alcoa.



RUG OF ALUMINUM FIBERS IN A VARIETY OF TEXTILES AND COLORS. DESIGNED BY MARIANNE STRENGELL.

A design is chosen against a flexible set of rules. It must first of all be good design. It must represent an imaginative, honest, and significant use of aluminum. It must lend itself to an arresting visual presentation in advertising, and in supporting promotional pieces, to carry the FORECAST story to Alcoa's audience.

Many of Alcoa's forecasts have become pragmatic concerns for today. David Aaron's play sculptures are on the market. A fabricator is offering to build the aluminum shell



for Robert Fitzpatrick's beach house. Paul McCobb is readying his chair and companion pieces for the market. Wear-Ever is marketing the altar group designed by Rambusch Studios. Production is planned for Herbert Bayer's "kaleidoscreen" and Eliot Noyes' gazebo.

In addition to its goal of creating within the general public excitement and interest in future design and the role aluminum will play, FORECAST has performed a major task in assisting Alcoa's activities in the industrial design field. Under the direction of our chief industrial designer, Samuel L. Fahnestock, we have a comprehensive program to aid industrial designers in the use of our metal. Our design department works with designers and co-ordinates our design communications program—involving FORECAST, other advertising directed solely to designer, motion pictures, and publications.

It was in conjunction with one of our design department's major programs—support and assistance to design education—that the FORECAST exhibit now being shown at Carnegie Institute was created. It was developed for use in industrial design schools, supplementing Alcoa's other activities in this field: providing technical reference libraries, supplying visiting lecturers on aluminum, providing aluminum gratis for faculty-approved student projects, honoring outstanding student projects selected by the faculties of certain schools. (In addition, the Alcoa Foundation makes grants to a half-dozen industrial design schools in the country.)

Purpose of the FORECAST exhibit is to explore the thinking of the out-

standing designers who have been commissioned to create FORECAST designs. It provides a comprehensive exploration of some ideas on the frontier of tomorrow's life—and on the frontier of the use of aluminum.

In a way, the exhibit itself is a design exercise, since it was devised to be used in any contour or shape of gallery or exhibition room. It seeks to involve those students who see it by providing samples of the materials used in the designs.

[Turn to page 157]

Mr. Close, vice president and general sales manager of the Aluminum Company of America, is a member of the Fine Arts Committee of Carnegie Institute. He has been with Alcoa over thirty years, starting as an architectural salesman after graduation from Penn State.



SELECTIVE ANODIZING PRODUCES VARYING COLOR BANDS ON ALCOA'S MUSIC SPHERE DESIGNED BY LESTER BEALL.

## PROMISED OR GIVEN, 1960

*On exhibition in the second-floor galleries through May 8*

MARY M. WURTS

It is with much pleasure and gratitude that the Fine Arts Department of Carnegie Institute opened its galleries to the display of paintings and decorative arts that some of its many friends have either given or promised for the permanent collection. Gordon Bailey Washburn and Leon Anthony Arkus have arranged a great variety of objects with such skill that, as one enters the first gallery with its eighteenth-century atmosphere and continues through the following rooms up to the very modern paintings and sculptures, one has a feeling of continuity through the years.

Perhaps Jay C. Leff has precedence as regards the age of some of the items in his promised gift. The exhibition of his primitive art was here in the galleries last autumn, and from this he has promised twenty items: his lovely terra-cotta Cycladic ritual vessel of the third millennium (from one of the islands of the Greek Archipelago); figures and masks from remote parts of the world, Africa, New Guinea, the far islands of the Pacific, and the Orient; religious tokens of old Mexico.

Mr. Leff's happy, jewel-crowned, Chinese stone figure of a Bodhisattva (A.D. 1100) stands quite comfortably beside Mrs. Clifford S. Heinz's gift, the gorgeous Coromandel screen of 1680 (illustrated). Actually Coromandel is a portion of the eastern coast of India, used by the Dutch and Portuguese in the seventeenth century as a shipping port for Chinese merchandise. (Therefore, when landed in Europe, such pieces, particularly those of lacquer, were known as "things from Coromandel.") And so popular



CHRISTINA BY GIOVANNI BATTISTA TIEPOLO (1696-1770)  
Promised by Howard A. Noble

were they that Cardinal Mazarin had a standing order for these Feng P'ing, as they were known in China. The finest screens date from 1662-1722, during the reign of the Emperor K'ang Hsi. The largest twelve-fold ones were generally intended for birthday gifts for royalty, often decorated with scenes from the life of the recipient or from historical novels or sacred legends, designed by famous artists.

The phoenix birds or Fêng-Huang, ancient symbol of royalty, are the central feature of the displayed side of Mrs. Heinz's screen, surrounded by a variety of birds, a peacock and pheasants among the Im-

perial tree peonies (only the Emperor was permitted to grow these in his garden); with song birds and swallows darting among magnolia blooms and plum blossoms, while ducks float gently through the water lilies. This whole bird-land is surrounded by a border featuring potted flowers and symbols of royalty and good fortune—a truly regal screen.

Across from this screen in the first gallery is the lovely Flemish sixteenth-century garden tapestry promised by Mrs. Howard H. McClintic. Again this is a royal item, indicated by the central motive, the Hapsburg eagle done in clipped plant material; the scene, a crowded and formal parterre with fountains and arbors supported by caryatids. Appropriately, before it stands Arthur E. Braun's lacy Italian iron grill of the fifteenth century. On the same wall hangs Mrs. McClintic's portrait of a gentleman of the seventeenth century dressed as a Roman general. This was a favorite costume and pose of the period, possibly lending a timelessness to the portraiture! Mrs. Grant McCargo has given the lovely gentle landscape painting by Sir Thomas Gainsborough.

Mr. Braun has promised the pastel of Henry Conyers and his sister Julia (Lady Wrottesley) on the opposite wall; the latter has evidently been drawing the marble head at her left and has just folded her sketchbook. Some day we hope to discover the artist of this charming eighteenth-century group, which hangs above the exquisite table of Howard A. Noble. This table was painted by Angelica Kauffmann, who was born in Switzerland in 1741. Greatly traveled, she spent much of her life in Italy and in England. Beautiful, talented, and popular, she was both a portrait painter and a decorator. She exhibited quite regularly at the Royal Academy, and died in Italy in 1807. She was a firm friend of Sir Joshua Reynolds.

The portrait by Reynolds of Lady Fenhoullet with her typically mid-eighteenth-century *chinoiserie* hat hangs quite near. This is one of the many promises of Mr. and Mrs. Charles J. Rosenbloom; as are also portraits in the next gallery of two other English ladies, one by John Hoppner, and the other the saucy, black-haired beauty by Sir Thomas Lawrence. The stunning bronze head *Kitty* by Sir Jacob Epstein is a representative piece of Mr. Rosenbloom's interest in modern art.

Mr. Noble's collection is in the "promise department" for the Institute, thanks to his well-known generosity. His paintings are probably headed by the very famous Gerard David *Head of Christ*, Flemish, 1450-1523 (illustrated in the last issue of *CARNEGIE MAGAZINE*). This is closely followed by the small but exquisite portrait of Frederick III, Elector of Saxony, painted by Lucas Cranach the Elder, signed with his cypher, the winged serpent or dragon, and dated 1532. Two tiny paintings from a much larger religious group depict the *Flight into Egypt*, and *Joseph and Mary at the Inn*, the latter a subject rarely portrayed. These are Flemish from the early sixteenth century. A superb *Portrait of a Lady* by the Dutch Nicolas Maes, of 1675, a student of Rembrandt; the stunning *Head of a Young Man*, probably a self portrait by Andrea del Sarto (1486-1531); and the beguiling eighteenth-century *Christina* (illustrated) by Giovanni Battista Tiepolo: these give some idea of the magnificent quality of Mr. Noble's collection.

We are indebted to The Mudge Foundation for the three superb English Mortlake tapestries, c. 1630, "redesigned" after sixteenth-century Flemish cartoons. The

Mrs. Wurts is an active member of the Women's Committee that is contributing so much to the program of the Department of Fine Arts.





IMPERIAL COROMANDEL LACQUER SCREEN (Chinese, c. 1680)  
Gift of Mrs. Clifford S. Heinz

original set consisted of nine panels depicting the love of Mars and Venus, wife of Vulcan. Herbert Weissberger is discussing these elsewhere in this issue.

A large group of unfinished Rajput (India) miniatures of the seventeenth century is given by Sander Feldman. Except in one or two cases, no faces have been painted, though the composition has been fully realized.

In the decorative arts section, the owners and donors have been very generous. A wide diversity of period and nationality has been covered: the sixteenth-century English oak settle and joint stools, in addition to his collection of Lambeth pottery mugs and jugs, are promised by Hugh S. Clark; the lovely Spanish *vargueno*, or jewel casket, of the same period is owned by Mrs. William E. Otis; the small, round, flat, Chinese water pot for paintbrushes, of the eleventh century, is from Mr. and Mrs. C. McKenzie Lewis, Jr.

Mr. and Mrs. G. Magee Wyckoff have

given seven choice pieces of small silver: a tiny, exquisitely engraved English tea caddy, 1691, by James Chadwick; three small, footed patens, two of them made in Dublin by Andrew Goodwin in 1736. On the back of the English paten is engraved "Belongs to the Parish of St. Mary's. Given by the church wardens Wm. Burridge and Rob't Phillpot in 1737," though it was made in 1727 by John Gamin.

One of the two gorgeous Paul Storr silver gilt tripod fruit dishes, with baskets elegantly upheld by caryatids (part of the famous ambassadorial service of the Duke of Wellington, 1820); two silver gilt salt-cellars, with lion heads and paws, also by Paul Storr; two English eighteenth-century paintings; a pair of painted Italian chairs; a half-moon table; an Italian desk of lovely wood; and a wine red English dessert service: these are all promises from a generous and anonymous owner.

Mrs. C. F. Blue is the present owner of a rare and interesting pair of silver chamber

candlesticks of "cathedral type," 1813-14, as well as the charming little Dutch display case painted with eighteenth-century genre scenes. At the top in old Dutch is, "If you wish to protect your treasures, place them in here."

We have been most fortunate in the splendid gift of more than twenty-five pieces of eighteenth-century porcelain from the famous factories of Meissen, Ludwigsburg, Hoechst, and Frankenthal, given by Mrs. Fred Foy from her own interesting collection. They consist of two figural pieces, a tea set, several bowls, and an exquisite Meissen cup and saucer, as well as other pieces. Dr. and Mrs. Paul B. Ernst have promised two charming mid-eighteenth-century Meissen figurines of a lady and gentleman in Turkish costume.

Two plates bearing the Viennese mark for 1789, given by Mr. and Mrs. Thomas G. McCutcheon, are perhaps unique; three from probably the same set belong to a London collector, and a similar one is in an Austrian museum. Each of them bears a well-executed portrait in miniature of a famous military man of the late eighteenth century.

The four named, signed, and dated silhouettes of the 1840's are by the popular Frenchman Augustin Eduart, who came to this country in 1839, continuing his European success by his charming portrayal of the eminent citizens of the eastern seaboard. These, as well as an interesting mahogany dressing stand with sliding mirror and carrying handles, have been promised by Mrs. Myrtle Hoey Burns.

James D. Heard has promised Thomas Sully's excellent portrait of the Hon. Richard Biddle. Born in Philadelphia in 1796, Biddle served as a volunteer in the Washington Guards in the War of 1812. He was admitted to the bar 1817, when he commenced to

practice law in Pittsburgh. A Whig congressman for three years, he returned to his law practice here, where he died in 1847.

Mrs. Ruth Crawford Mitchell has promised two excellent side chairs made in Marblehead, Massachusetts, eighteenth century.

As always, the Institute is greatly indebted to Mr. and Mrs. James H. Beal for their past gifts and many promises from their well-known collection of paintings; these range from an interesting John Kane, an excellent Thomas Eakins, an Arthur Dove, and many more in the contemporary group.

Mr. and Mrs. Leland Hazard have also allotted a John Kane to this group of Kanes as well as several paintings to the modern gallery.

Mr. and Mrs. G. David Thompson, generous as ever, have promised the six additional paintings by our now famous local artist John Kane (the one-hundredth anniversary of whose birth is being celebrated this year), providing the Institute with a full representation of his work. From the same collection, the Fine Arts Department is happy to anticipate owning two more works of our local genre artist, David G. Blythe, who was to painting a hundred years ago what Stephen Foster was to music. *The Reluctant Scholar* shows a small boy whittling his desk instead of studying. Next to this is *The Blair Family*, a purely political and allegorical scene laid in Missouri, implied by the gibbet and fires of destruction in the background, indicative of the internecine strife in that state. Francis Blair and his brother Montgomery watch behind a pillar the downfall of General Fremont's political ambitions as Lincoln reads the Confiscation Act of 1861 to the blind-folded Fremont, whose hands are significantly tied.

Mr. Thompson's interest in modern art is exemplified by his many paintings and two pieces of sculpture in the galleries con-

taining the works of contemporary artists.

Thomas E. Rhodes's *Head of a Woman* by the American-Japanese painter Kunyoshi; the works from Mr. and Mrs. Sidney Feldman's growing collection; the pen drawing of a woman by Matisse, 1936, promised by Mr. and Mrs. Cyril Caplan; the unicorn head by Magritte, from the last International, given by Mr. and Mrs. George L. Craig, Jr.; each is of interest. To a number of other owners of significant material, such as Mr. and Mrs. J. A. Wilner, with the gift of a drawing by Klimt; the anonymous owner of the outstanding Klee, and others, the community is most grateful.

This review is to express once again appreciation of the past and promised gifts to Carnegie Institute; and to show the wide scope of period and type of paintings and decorative arts which, so long as they be of museum quality, are gratefully accepted by the Institute.

## FORECAST

*(Continued from page 152)*

Represented in the FORECAST collection to date are:

THE SYMBOL—Herbert Matter  
THE BALL GOWN—Jean Desses  
THE TABLE—Isamu Noguchi  
THE WALL MOSAIC—Ilonka Karasz  
THE BEACH HOUSE—Robert Fitzpatrick  
THE RUG—Marianne Strengell  
THE ROOM DIVIDER—Alexander Girard  
THE PLAY SCULPTURES—David Aaron  
THE CHAIR—Paul McCobb  
THE PACKAGES—Harley Earl  
THE SOLAR TOY—Charles Eames  
THE KALEIDOSCREEN—Herbert Bayer  
THE BUFFET GROUP—Don Wallace  
THE ALTAR GROUP—Harold Rambusch  
THE OVEN—Greta Magnusson Grossman  
THE GAZEBO—Eliot Noyes  
THE VIEW BOX—John Matthias  
THE MUSIC SPHERE—Lester Beall  
THE PEOPLE CHAIRS—Jay Doblin  
THE GARDEN—Garrett Eckbo

Through these twenty designs, their distinguished creators have opened a door to a tasteful and rich future. Their work symbolizes the confidence of Alcoa that the future of aluminum is indeed wedded to great design.

## IN MEMORIAM

THE Board of Trustees of Carnegie Institute lost a good friend and sincere supporter in the death of Edward Duff Balken on April 5, 1960. He had been a member of the Boards of both the Institute and Carnegie Institute of Technology since 1938. His passing leaves a serious void in the Fine Arts Committee, of which he was a member and where his advice and judgment were very influential.

Mr. Balken became curator of prints in the Department of Fine Arts at the Institute in 1915, and from then, at one time or another until his retirement in 1935, occupied in an acting capacity all the important positions in the Department including that of director. He was acting assistant director from 1924 to 1935. Thus he had an important part in organizing many of the Internationals, particularly in selection of the American paintings.

Through the years Mr. Balken made many gifts of paintings, prints, drawings, and books, in addition to financial contributions, usually anonymously, to both Carnegie Institute and Princeton University, his alma mater. He pioneered in collecting American provincial paintings, and his collection was exhibited at the Institute in 1947.

Mr. Balken was active in the Art Society of Pittsburgh, a charter member of One Hundred Friends of Pittsburgh Art, and a member of the Associated Artists of Pittsburgh.

# a mark of quality



So pleased was Louis XV with the quality of the soft-paste porcelain of Vincennes, forerunner of Sevres, that he issued an edict granting the factory the exclusive privilege of porcelain manufacture in France. He also exempted its employees from military service and sanctioned the use of the royal cipher—the L's interlaced—as the factory mark.

The early pieces of Vincennes, like the covered bowl and plate shown here, have a beautiful soft, creamy white finish, almost like velvet to both sight and touch. This soft body and glaze were the decorator's delight, for they permitted a subtlety of line and coloring seldom found in porcelains.

The under-the-sea decoration of these matching pieces is an example. Against the backdrops of pearly shells and soft sea grasses are a lobster in his under-water coat of brownish-grey, a playful porpoise, turtles and fish, painted with such fine multi-colored strokes that they positively shimmer and look wet!

While the decorator of these two pieces is not known by name, Vincennes attracted many leading artists of the period; and one immediately sees here the mark of a master's brush.



always a mark of quality

H. J. Heinz Company



NITTANY LION INN AT PENN STATE IS THE SETTING FOR THE INSTITUTE ON PENNSYLVANIA LIFE

## THE PAST: FOUNDATION OF THE FUTURE

*Fourth annual summer Institute on Pennsylvania Life and Culture*

At University Park next month a group of interested persons from throughout Pennsylvania will gather for a series of meetings devoted to encouraging the public to understand more fully their heritage as Pennsylvanians. The occasion will be the fifty-third annual meeting of the Pennsylvania Federation of Historical Societies and the annual summer instructional program of the Institute on Pennsylvania Life and Culture on June 22, 23, and 24.

Now in its fourth year, the Institute is cosponsored by the Federation, the Pennsylvania Historical Association, the Pennsylvania Historical and Museum Commission, the Pennsylvania Council for the Social Studies, and The Pennsylvania State University. Through the Institute, the co-

operating agencies are seeking to promote a more effective co-ordination of effort between individuals, historical organizations, libraries, and educational institutions leading to the growth of more interest and enthusiasm on the local level for the history of the locality, the state, and the nation.

The Federation, long a leader in Pennsylvania's historical affairs, represents more than one hundred local, county, and state societies actively engaged in developing the cause of state and local history within the Commonwealth.

The study of state and local history is frequently charged with being "provincial and unworthy of serious historical concern"; however, Pennsylvania's unique role in the political, economic, and social development



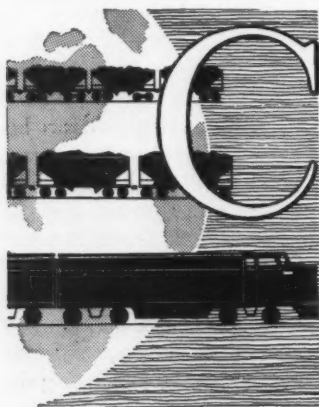
of the American republic belies the charge. From the beginning of William Penn's "Holy Experiment" along the Delaware until the present, Pennsylvania has made significant contributions to the American heritage while at the same time evidencing a high number of the most important trends of the nation's growth.

As the scene of colonial struggles to expand political democracy, as site of determining events in the contest between Great Britain and France for domination of the North American continent, as birthplace of political independence for the "thirteen united states" and the Federal government, as jumping-off place for America's western expansion, as personification of the industrialization of the American economy, as environment for the refinement of immensely powerful political machines and boss rule, and as example of current efforts

to revitalize urban communities: in all these ways, Pennsylvania has a past worthy of serious study.

Everyone can recognize that there is little surrounding him or little in his personal background that does not have a past or is not preconditioned by something in the past. Man as an individual tends to make use of the past as a guide to the future, and man in the collective sense of a society or a community does the same thing. This, then, is the function or utility of history—to serve as the foundation of the future. History in this sense is not strait-jacketed within the confines of a single academic discipline, nor is it locked away in an ivory tower.

Historical study obviously requires that inquiry into the past follow organized patterns; hence, the division of study based upon chronological, geographical, and topical considerations. The study of state and



## Coal... 3 TIMES AROUND THE WORLD EACH YEAR

The amount of coal mined each year in the United States would fill a freight train long enough to reach around the earth three times. The known reserves in this country will last at this rate for at least another thousand years. That is why coal is considered *our most dependable source of low-cost energy.*



*Pioneering in Coal Progress*  
**CONSOLIDATION COAL COMPANY**

local history is merely one of these admittedly arbitrary divisions, and it has validity based upon the assumption that the study of the historical development of a given locality can be useful in three significant ways.

First, it may demonstrate the relationship between a particular local situation and a broader, already recognized historical trend. This type of inquiry may be about: a local development that has exerted a particularly decisive influence beyond the bounds of the locality; or a local development that is merely the local manifestation of a general trend. For example, a study of the relationship of the economic growth of Pittsburgh and the general industrialization of the American economy would be this type of inquiry.

Second, the study of a specific community may demonstrate a peculiar local variation from the general theme of historical development that accounts for important local characteristics. A study on the state level, for example, of Pennsylvania's failure to experience a genuine Progressive movement between 1900 and 1914 would undoubtedly shed considerable light upon the current political situation in the Commonwealth.

Third, a historical study on the state and local levels may produce a documented analysis of an entirely new or suspected but unstudied general influence. This type of inquiry might concern itself with the impact of urbanization or of technological change upon the past life of a community.

The meetings at University Park will seek to encourage these types of historical inquiry through a consideration of museum, archival, research, and instructional programs already under way. Naturally the program draws persons who are professionally concerned, as well as interested laymen, and the meetings present a highly qualified

faculty both of chairmen and consultants.

The 1960 meetings will open on June 22 with the sessions of the fifty-third annual meeting of the Federation. The president is Stanton Belfour, of Pittsburgh and the Historical Society of Western Pennsylvania. The Federation's sessions will be attended by all Institute registrants.

A major feature of this part of the program will be a panel discussion on "Planning for the Civil War Centennial" under the chairmanship of Major General Anthony J. Drexel Biddle, the adjutant general of the Commonwealth.

An annual banquet will be held at Nittany Lion Inn in the evening, when Roy Franklin Nichols, vice provost and dean of the Graduate School of Arts and Sciences at the University of Pennsylvania and internationally known historian, will speak.

If you are interested in participating in the meetings and seeking to understand both the past and the future of your community and your state, you may obtain registration information by writing to Wallace F. Workmaster, administrative director, Institute on Pennsylvania Life and Culture, The Pennsylvania State University, University Park, Pennsylvania.

BEQUESTS — In making a will, money left to Carnegie Institute or Carnegie Library of Pittsburgh should be covered by the following phrase: I do hereby give and bequeath to (Carnegie Institute) or (Carnegie Library of Pittsburgh) in the City of Pittsburgh, Pennsylvania

.....Dollars.

## THREE ENGLISH TAPESTRIES

AMONG the works of art in the exhibition, *Promised or Given*, 1960, a set of three seventeenth-century Mortlake tapestries, with scenes from the myth of Vulcan and Venus, are for the first time on public view. These tapestries are donated to Carnegie Institute by The Mudge Foundation, and the Foundation also generously provided funds for cleaning, strapping and lining, as well as for repairing these sumptuous hangings. This has been expertly carried out under supervision of Milton Samuels, to whom I am also greatly indebted for much valuable information.

Prior to having adorned the home of Mr. and Mrs. Edmund Webster Mudge, the tapestries belonged to Philip Hiss, prominent New York architect, and, as such, the three were published in *The Tapestry Book* in 1935 by Helen Churchill Candee. It has been said that, on the basis of the coat of arms in the upper center, superimposed at a later date, they originally belonged to Charles-Auguste de Goyen, Count of Gacé and, later, of Matignon (1647-1728). As known, this French noble, a marshall of France, was called upon to enlist his military talents in the service of the Stuart cause.

Each of our tapestries bears, at the lower right, one of the variations of the shields as used by the Mortlake looms, and on one appears the monogram *PDM*, standing for Philip de Maecht, overseer and director of the tapicers at Mortlake, in Surrey, England.

Aware of the law of cause and effect, we have to look to France in determining the origin of the Mortlake manufactory. For it was across the Channel that King Henry IV lent his patronage to the installation of tapestry ateliers, for which in 1607 he had

procured the service of two master and several expert weavers from the Low Countries. Informed of the success of this enterprise, as W. G. Thomson writes in his *Tapestry Weaving in England*, James I resolved to attempt a similar experiment in England, possibly influenced by the Prince of Wales, the Marquis (later Duke) of Buckingham, and by Sir Francis Crane.

The project was accepted in August, 1619, and Sir Francis Crane, "the last lay chancellor of the Order of the Garter, a man of refined taste, consummate ability, and a prominent member of the Courts of James I and Charles I," proceeded quickly and with determination. In August, 1619, he made arrangements for the proper housing of the tapestry manufactory at Mortlake, in Surrey, and in 1620 about fifty weavers and their families—who had been enticed to leave the Netherlands in secrecy—took up work. The first tapestries, woven in wool, silk, and gold, were finished with amazing speed in 1622. They represented nine scenes from the myth of Vulcan and Venus, as told in Ovid's *Metamorphoses*, a subject that was to be repeated on Mortlake tapestries during the next fifty years, including our three hangings.

We shall not follow further the history of the Mortlake manufactory, whose work during the first part of the establishment was unsurpassed in excellence. With changes of political and economic fortunes, however, the manufactory came to an end in 1702.

It is hardly possible to state now whether the Carnegie tapestries were the product of upright or of horizontal looms, for English tapestries were woven on both.

Iconographical antecedents of Mortlake's Vulcan and Venus series and its stylistic

variations have been discussed with meticulous and loving scholarship by Ella S. Siple in *The Burlington Magazine*, 1938 and 1939. Mrs. Siple's article, *A Flemish Set of Venus and Vulcan*, divides into two parts. The first deals with the set of five Flemish tapestries of about 1550 of Biltmore House, Biltmore, North Carolina. The second deals with English variants woven in the following century that, in her opinion, center around the cartoons (full-size working designs) of the earlier Flemish set.

We can dwell on only a few points in the second part of her article. Mrs. Siple's research reveals that at the looms of Mortlake and Lambeth at least fifty tapestries were woven illustrating at least fifteen different scenes of the Vulcan and Venus story. Of these about thirty remain. Aside from the first set of 1620-22, we know of other Mortlake Venus and Vulcan sets of which some are still extant. There is a glamorous association in recalling, for instance, that some formerly in the collection of Cardinal Mazarin were presented by Louis XIV in 1657 to Charles X of Sweden; or that one was made for the Prince of Wales, later Charles I of England; and that five tapestries were recorded in 1673 as belonging to Louis XIV of France. Our three tapestries, fully reproduced by Mrs. Siple, are referred to as "three smaller pieces from another set and of narrow upright designs."

In our first tapestry are seen Venus and Cupid in an idyllic

landscape. In the second, the personification of Jealousy or, following another interpretation, the jealous god Apollo in the guise of a duenna, and a woman companion are awaiting the lovers, Mars and Venus, at the doorway to the bedchamber of Vulcan's



SEVENTEENTH-CENTURY MORTLAKE TAPESTRY

8 feet by 13 feet 6 inches

One of three given Carnegie Institute by The Mudge Foundation

palace. In the third, enraged Vulcan, god of the furnace, is carrying the folded net he has forged, which he intends to spread over the bed of Venus to trap the lovers. There must have been other tapestries with scenes to complete the story.

To my knowledge, the intriguing question as to the seventeenth-century artist or artists who "redesigned" the series of the Mortlake Vulcan and Venus tapestries in comparison to the sixteenth-century version has not been definitely answered. At all events, there is a letter of 1670 from Sir Sackville Crow to the Countess of Rutland to the effect that the cartoons for these were by "Rivière an excellent master." Mrs. Siple believes it possible that said Rivière could have been the Fleming Jacques de la Rivière (Giacomo della Riviera) well known in the tapestry world and director of the Barberini tapestry works in Rome from 1635 to 1639. But I believe the possibility that Francis Cleyn of Rostock, Germany, an "exceedingly able artist," who joined Mortlake about 1623, played a part in this respect at a later date, should not be dismissed altogether.

Mrs. Siple convincingly points out that the architectural elements and the figures of Vulcan and the women—still in the spirit of the sixteenth century—show in their costumes striking analogies to the famous Biltmore set. Furthermore, it is explained that the circular medallions at the corners and lower center are copies from the sixteenth-century design, as are the lion banners on the lateral margins, although they do not bear the Latin inscriptions of the earlier Flemish tapestries. The foliate arabesques appear, too, though less intricate. As to the dating of our tapestries, Mrs. Siple makes the significant observation that "were it not for the fact that our tapestries are without gold and without lettering, one would be inclined to believe that they are three from the first

set of nine—i.e., 1620-22—woven at Mortlake. . . . they are undoubtedly early."

In contrast to the sixteenth-century tapestries of Biltmore House, which are horizontal, ours are vertical. Yet it seems likely that the once complete set consisted of both horizontal and vertical hangings, the latter type having probably served as *entre-fenêtres*. Be this as it may, the Carnegie tapestries seem to bring out more forcefully the wonderful treatment of the architectural elements, inviting the eye to enter into imaginary mysterious spaces beyond the walls of the actual room in which they must have taken a place of honor.

—HERBERT WEISSBERGER

## FUNGI

LACKING chlorophyll, hence unable to synthesize their own food, fungi must either live on decaying matter, as saprophytes, or on living plants and animals (parasites). As saprophytes (some 24,000 species), they play a vital role in the ageless cycle of the death, decay, and regeneration of life. As parasites (about 16,000 species), fungi cause some of the most destructive and persistent diseases of plants and animals.

Fungi include mushrooms, molds, mildews and pathogenic organisms of several types. Some fungi are delicious, some distasteful, and a few are deadly poisonous to man although eaten by some animals.

That part of a mushroom we see and think of as its body is analogous to the fruit of a green plant, although producing spores instead of seed. The true body, the cancer-like mycelium, is deep within the tissues of a host or beneath the ground amid the richness of decay.

An exhibit of fungi in Botany Hall has models by Paul Marchand of 17 species.



## PCIV

### *Pittsburgh Council for International Visitors*

A NEW community organization has been established in Pittsburgh to arrange and co-ordinate visits of the increasing number of foreign guests who are now coming to our city.

Through the Pittsburgh Council for International Visitors, local citizens now have the opportunity to meet visitors from around the world who share their special interests and, at the same time, to extend friendly hospitality.

The PCIV arranges programs that truly reflect the social, cultural, educational, and commercial achievements of Pittsburgh and its citizens. Directed by a board of governors composed of representatives of co-operating organizations—and these reflect every phase of our community life—the PCIV plans visits to industrial plants and tours of the community; arranges meetings with Americans who share the visitors' professional interests; administers conferences and seminars so that Americans may help foreign visitors interpret the experiences they have had while traveling in this country; enables Pittsburghers to entertain visitors in their homes; provides conference rooms and arranges for residence accommodations when requested.

The deeper understanding of Pittsburgh and of America that these activities make possible, serves not only this city and the interests of its citizens, but our country as well.

#### AN OPPORTUNITY TO PARTICIPATE

The Pittsburgh Council for International Visitors provides an opportunity for all of us to meet with the visitors who come here from Europe, Asia, Africa, the Middle East,

and Latin America. Most of the visitors speak English or are accompanied by interpreters. All want to talk with Americans informally, visit Pittsburgh homes, talk with individual children. The PCIV provides an opportunity for Pittsburgh citizens to invite the foreign leaders in whom they are interested to share dinner and an evening in their homes, or to meet with them informally in the PCIV lounges.

Pittsburgh citizens can also help in welcoming and extending hospitality to the foreign students who come to study at our academic institutions.

Volunteers are needed to assist the staff of the PCIV office in solving the variety of problems that foreign visitors inevitably encounter.

Visitors from abroad frequently want to learn from the people who live here how the Pittsburgh redevelopment was planned and is being accomplished. Background information is supplied by PCIV for local citizens who will escort individual visitors on tours of the City.

The executive committee of the PCIV board of governors includes George W. Naylor, chairman pro tem; Emery F. Bacon, A. F. Cooke, Jr., David Glick, Alex Lowenthal, Joseph T. Owens, Alan C. Rankin, and Shepherd L. Witman.

Everyone has a part in the activities of the PCIV. Offices are located on the second floor of the former Schenley Park Apartments, Building A. Jeanne Mygatt of the PCIV staff will be pleased to discuss with you how you can help to welcome foreign visitors to Pittsburgh and to make their stay rewarding and pleasant. The telephone is MUseum 2-6151.



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ERNEST PEIXOTTO'S MURAL OF MEDIEVAL CARCASSONNE ON THE FIREPLACE WALL (DETAIL)

## A GARDEN OF BOOKS

*The library of Rachel McMasters Miller Hunt*

JAMES D. VAN TRUMP

ALL the flowers of this world are not nourished in the earth, and the floral kingdom may blossom by proxy within the covers of a book. So Eden may come to us attired in leather or vellum. It is surely no fond conceit that prompts us to compare a garden to a library, since they are both collections that may delight the lovers of beauty or edify the wise. He who is well accommodated in one place may be no less so in the other, but a library of flower books is a particularly felicitous meeting place for gardeners and bibliophiles, scientists and artists. Pittsburgh is the fortunate possessor of such a collection—the Hunt Botanical Library—a treasury of almost ten thousand volumes and many rare prints and drawings that has recently been promised to Carnegie Institute of Technology.

A great industrial city, Pittsburgh has never been eminently famous for either its gardens or its books, but the increasing fame

of the Hunt Library with its important botanical incunabula and its great plate books such as those of Ehret and Redouté will surely add a bibliographical luster to the steel metropolis.

This garden of books was gathered by Rachel McMasters Miller Hunt, a noted Pittsburgh craftsman, hostess, gardener, patroness of the arts, and collector. Books as well as flowers have been her lifelong companions, but she was not content only to collect: she became a bookbinder under the tutelage of the celebrated T. J. Cobden-Sanderson, who was also a famous printer in London. Although she no longer practices her exacting craft of bookbinding, a large number of superbly bound volumes now in the Library attest to the lasting excellence of her work.

The gathering of a great library is for the collector a kind of special education, a large humanistic adventure that both reflects

and forms the cultural currents of which it is an expression. The cultivated garden yields fruit to the planter, but it also sows its seed on the wind. American collectors like J. P. Morgan, Robert Hoe, and H. E. Huntington have collected on an almost imperial scale, and their book conquests have enriched our scholarly provinces, but less gargantuan libraries may have a dignity of their own. The books gathered by a woman have a special quality, a particular interest, inasmuch as feminine bibliophiles are much rarer than their masculine counterparts.

Any individual's library is his own best looking glass, and that of Mrs. Hunt reflects an undeniably feminine preoccupation with the floral realm, as well as with the beauties and the graces of the world. In her richly laden shelves we see the wide knowledge, the firm taste, the sensitivity fortified by the shrewdness and sharp intelligence of the collector herself. Mrs. Hunt has always collected on her own; the library was not "made up" by a smart bookdealer, nor was it gathered with institutional thoroughness in the scientific modern manner. These volumes were brought together, above all, with love, without which all such endeavors are nothing worth, and the library mirrors, as much as the person, the spacious cultural climate of an elder day.

Botany is the *raison d'être* of the library, but there are many volumes of typographical interest from all periods—especially those printed before 1500 and English fine-press books of the turn of the century, among the latter William Morris' Kelmscott *Chaucer* (1896) and Cobden-Sanderson's *Dove's Press Bible* (1903-5). Among the nonbotanical incunabula we may note a superb copy of Francesco Colonna's *Hypnerotomachia Poliphili* (Venice; Aldus, 1499), whose elegant typography and sparkling illustrations make it one of the most beautiful books ever

printed. Another treasure, which once belonged to the Pennsylvania artist E. A. Abbey, is a handsome copy of the *Nuremberg Chronicle* (German edition, 1493); this compendium of world history copiously illustrated by woodcuts remains one of the most fascinating early books. The Hunt copy of Johannes Nider's *Consolatorium timoratae conscientiae* (Augsburg, c. 1484) contains an example of the earliest known bookplate, a hand-colored woodcut of an angel holding a coat of arms.

Only by gradual degrees did botany become an exact science, and the Hunt books reflect this evolution. The history of early botany is inseparable from that of medicine, agriculture, horticulture, and even magic. Medieval writers on plant life as well as their illustrators copied and recopied the plant descriptions of classical writers like Dioscorides, embroidering their accounts or pictures with fable. The manuscripts and early printed books made up of such material are known as herbals, but not until the revival of learning in the fifteenth century were they based on study of the living plant. Among the Hunt botanical incunabula, one of the earliest printed herbals—the *Herbarius Latinus* (the Paris edition of c. 1486) has the old stereotyped illustrations, but the *Gart der Gesundheit* (Mainz; P. Schöffer, 1485) has some woodcuts founded on observation of nature. We find here also the earliest *Hortus sanitatis* (Mainz, 1491), which is perhaps the most important medical woodcut book before 1500, and the *Herbarium vivae eicones* (Strasbourg, 1532-36) of Otto Brunfels, who commissioned an artist, Hans Weiditz, to make drawings for

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Mr. Van Trump has been bibliographic assistant at the Hunt Library for the past two years. Mrs. Hunt, of course, is the wife of Roy A. Hunt, a member of the Board of Trustees of Carnegie Institute and chairman of the Fine Arts Committee.



VIEW ACROSS THE LIBRARY SHOWING THE WINDOWS OPENING ON THE ELMHURST GARDENS

his book. The printing of herbals continued even into the nineteenth century, and the Hunt Library is rich in representatives of this large family, but we have space to notice only a first edition of John Gerard's famous *Herball* (London, 1597), which has the earliest illustration of the potato. The Library also possesses a group of five of the original woodcut blocks used as illustrations by the Italian botanist Pier Andrea Mattioli (1500-1577).

In the late sixteenth century, European gardens of merely useful plants began to be superseded by the pleasure garden of ornamental blooms, and the herbal was supplanted by the florilegium, an elegant compendium of decorative plants. These florilegia are princes among flower books. Here the Hunt collection is especially rich.

Representative and superlative among early works of this type are the *Florilegium novum* (Oppenheim, 1611) of Jean Théodore de Bry (1561-1623) and the *Hortus floridus* (Arnheim, 1616) of Crispyn vande Pas (1589-1670), both first editions and the earliest and finest of their type. The illustrations, engraved from metal plates, have a delicate crisp elegance quite different from the homely charm of the herbal woodcuts; but they are matched in interest by a series of original water colors by de Bry in the Hunt print collection. One of the outstanding flower painters of the seventeenth century, Nicolas Robert (1614-85), is represented here by a first edition of *Variae ac multifformes florum species* (Paris, c. 1660). These florilegia prepared the way for the renowned plate books of the late eight-



eenth and early nineteenth centuries.

Botanical science had meanwhile been steadily developing. We do not have space to deal with advances made from the time of the early herbals, but at the end of the sixteenth century the great publisher Christoph Plantin of Antwerp was printing the work of three influential Flemish botanists, Rembert Dodoens (1517-85), Charles de l'Ecluse (1526-1609), and Matthias de Lobel (1538-1616), all of whom are represented in the Library.

The first period of scientific botany culminates in the work of the Swiss Gaspard Bauhin (1560-1624). A later botanist of similar importance is Joseph Pitton de Tournefort (1656-1708), who revived the concept of genera and species formulated by Bauhin. His *Elemens de botanique* (Paris, 1694), illustrated by the famous French flower painter Claude Aubriet (1665-1742), and his *Institutiones rei herbariae* (Lyons, 1719) are landmarks in botanical history. The Hunt copy of the latter bears on the bindings of its three volumes the coat of arms of Napoleon I. Another imperial crest—that of Catherine II of Russia—appears on the two volumes of Peter Simon Pallas' *Flora Rossica* (St. Petersburg, 1784-88).

The great Carl Linnaeus (1707-78) is represented by a number of his important works, among which we may note the *Species plantarum* (Stockholm, 1753), which is considered the most important book in botanical history because it was the first to classify all known plants and apply a single binomial system. The most beautifully produced of Linnaean volumes—of which the Library has two copies—is the *Hortus Cliffortianus* (Amsterdam, [1738]), with illustrations by one of the most eminent botanical artists, Georg Dionysius Ehret (1708-70). Ehret also illustrated Christoph Jacob Trew's *Plantae selectae* (Nuremberg,

1750-73), one of the famous plate books of the period.

The golden age of botanical illustration culminated in the almost magical plates of Pierre Louis Redouté (1759-1840). The great brilliance of his work was largely due to the new art of stipple engraving, which allowed of plates being printed directly in color rather than tinted by hand. His *Les Liliacées* (Paris, 1802-16), *Les Roses* (Paris, 1817-24), and *Choix des Plus Belles Fleurs* (Paris, 1827) are to be found in the Library. A number of engravings from *Dessinées des fleurs* by Gerard van Spaendonck (1746-1822), which Wilfrid Blunt has said are probably the finest flower engravings ever made, have also been recently acquired. We end our account of the Library treasures with praise of the splendid Romantic illustrations in Robert John Thornton's *Temple of Flora* (London, 1807). The sentimental, almost sinister magnificence of tulips, passion flowers, and the "Night-Blowing Cereus" foreshadows the soft lithographic decadence of later-nineteenth-century botanic art.

The section of the Library devoted to prints and drawings, which deserves an essay of its own, contains, beside the work of the artists mentioned, material by Monoyer, van Huysum, Furber, Cattrani, Prevost, and Starke. Here we find also a large group of engraved portraits of botanists. A scholarly feature of the collection is a representative group of the autographs of persons famous in botanical history.

A monumental catalogue of the Library is now in process of compilation and publication. The first volume, dealing with the books from the twelfth to the end of the seventeenth century, was published in 1958, and another concerned with the eighteenth century books will be issued this autumn.

[Turn to page 177]

# THE MAGIC OF THE THEATER

Commenting on Moss Hart's autobiographical "Act I"

SOLOMON B. FREEHOF

TV and radio commercials are guilty of mayhem against the English language. They are virtually compelled to overuse certain words, since commercials are constantly repeated. Hence good words are worn out rapidly. *Exciting, revolutionary, fabulous* have already lost their power and meaning. I am hoping the word *glamour*, so frequently used, will not be destroyed too fast, because we need it.

Curiously enough, *glamour* comes from the word *grammar*; and that, in turn, from the Greek word *gramma*, meaning *a word*. Grammar, therefore, is the study of words and their use. But words in antiquity and in the Middle Ages were not only instruments for the exchange of ideas; they were magic instruments for the invocation of demons and spirits. Thus the art of weaving words into spells, creating enchantment, is also *gramma*, and becomes the secondary meaning of *grammar*. In Old English it is *grammariye*, and the Scotch pronounced it *glamour*. It was Sir Walter Scott who introduced *glamour* into our literary uses.

We still need the word *glamour* unspoiled for the theater, the weaving by words of a magic spell. We feel the spell, as audience, the moment the auditorium darkens, the curtain slowly lifts, and we look upon a world of light. Also, the young men and women who become stage-struck are captured by a magic spell. They are now spellbound by the theater for the rest of their lives. They suffer all sorts of difficulties, are unemployed three quarters of the time, live hand to mouth, being led by a dream. They are beglamoured more than any audience. Then there

are businessmen who risk money financing shows with chances of profit so vague that they would never dream of risking money in an ordinary business venture if it were equally uncertain; but they want to be "angels," or part-time "angels." Businessmen are englamoured by the footlights.

If we seek to know the source of all this glamour, the best way is to ask the magicians themselves, those who weave the words. If any of them could tell the secret, it would be one of the great playwrights; and of these, Moss Hart is one of the ablest.

*Once in a Lifetime* was Moss Hart's first hit. He directed *My Fair Lady*, even though the writer of the words was basically Shaw. *The Man Who Came to Dinner* was his, and many other great successes of the contemporary stage.

Now he has written his autobiography, which is the story not only of the events but also the feelings of his life. Evidently this is the first stage in his autobiography, and therefore he calls it *Act I*. We seek in the book not merely the story of a boy who achieved what he wanted to achieve, but why he wanted it, why he wanted it so much that he suffered greatly for it, and what his success means to him in terms of human self-satisfaction. We ask this book to tell us the expert's reasons for the glamour of the stage.

As a writer for the theater, Moss Hart has developed one of the essential elements of all eloquence, namely, that what he says should be as visible to the eye as it is audible to the ear. He is writing for vision, for the stage, and therefore he writes in scenes. He

begins with a scene when he is a boy of eleven in the northern part of Manhattan, in the Bronx, a huge, teeming district, a one-step-above-slum. He works in a music store after school, and the five dollars he gets a week is necessary for the support of the family.

One day the owner of the shop says, "Moss, I am short of music, and I want you to take the subway—ask your mother's permission first—and get out on Broadway at Times Square. Go down two blocks to this store and get me this music."

"Now," writes Moss Hart, "a dream of mine was to be fulfilled, because I had never seen Broadway. I was born in New York, had been under Broadway by the subway, visiting relatives in distant Brooklyn, but I had never seen Broadway. I was not going to ask Mother; she might say 'no.'"

He took the subway and got out for the first time on Broadway. The people on the streets were shouting and milling around. It happened to be the day after the election, when it was still uncertain whether Wilson or Hughes had been elected President, and crowds were still in Times Square waiting for the final bulletins from California. He thought this was the way Broadway always was, packed tight with shouting crowds.

That leads him to speak about being stage-struck, for he was stage-struck. He wonders about the magic spell, offering an explanation that leads him into his biography. He says, "It is my theory that people are stage-struck who have had an unhappy childhood. When we are children and unhappy, we are always daydreaming of a happier life. Often it is a scene in which we are lying dead and everybody is sorry now, then somehow we are not dead and we are watching them all being sorry." That is what it is like being on the stage. You are living an unreal life there, but it is making everybody have

feelings in your behalf. You are living in both worlds, the real world and the dream world, and the dream world is the scene of your greatest triumph. This notion of his will serve as a thesis of the book: the stage is the consolation dream-prize for the frustrations of life.

It serves Moss Hart as an introduction to the story of his childhood. His grandfather, who dominated his life, was a cigar-maker from London, tall, handsome, imperious, and tyrannical. He was a friend of his fellow cigar-maker, Samuel Gompers, who founded the American Federation of Labor. When cigar-making machines were invented and hand work became obsolete, his grandfather lived in poverty, but in proud poverty, considering it his right that his kinfolk should maintain him in the dignity he merited.

Both his quiet parents were dominated by the imperious grandfather. "It was grandfather who was my ideal. He picked me out of my bed at the time he had his weekly Friday night literary society; when I got to be four, five, he would stand me on the table and I would recite parts from *Hamlet*. He would show me off. And his older daughter, my Aunt Kate, was an eccentric, befurbelowed, posing woman. But she loved the theater; she would come home from the shows and play through the whole play, and we would listen into the wee hours. That helped determine my life."

Then he talks about the boys in his neighborhood. Being smaller than most of them, and not athletic, he was a little apart. But he would tell them stories about the books he read. He must have been about thirteen at the time. The rest of the boys were reading, if they read at all, cheap adventure stories, but one day he told them the story of Dreiser's *Sister Carrie*, their first literary discovery of real life. For two hours they sat listening on the steps of one of the tene-

ments. He had many rapt audiences in the future, but those grimy-faced boys who listened to him, enchanted, for two hours, still remain in his mind as the greatest audience of his experience.

He could not afford school long enough to graduate from the eighth grade. First he worked for a furrier, stacking raw furs in the vault. But he dreamed of the stage and managed to get a job in a theater office that sent a number of companies touring all over the country with a few famous actors, and every year needed a new play.

The agency's chief writer was Anne Nichols, whose play, *Abie's Irish Rose*, was just on the verge of success. When she left, Moss offered to fill the gap by bringing in the first act of a play written supposedly by a friend, but he himself spent most of the night writing *The Beloved Bandit*, Act I. It was well received. Moss continued to write his play by night, and inevitably had to confess that he himself was the author. His boss said, "You know a first author doesn't get royalties,"—but he had his play. It flopped in Rochester; in Chicago it died after two performances; the agency lost \$5,000, and Moss no longer had a job.

Moss heard there was some casting for a revival of a famous play by Eugene O'Neill, *Emperor Jones*, in which Gilpin, the famous Negro actor, was the star. Moss had an easy Cockney accent from his grandfather and his parents, so he applied for the part of the Cockney derelict and got it. He learned a great deal from Gilpin. Gilpin, he says, would have been one of the greatest actors of our stage if he had not been a Negro, and this frustration led him to drink so that he was drunk half the time. The play went on

three or four weeks, then closed, and Moss was again out of a job.

Then started a period in which he was the social director of one of those summer vacation places that have developed in the neighborhood of New York—in the Catskills, the Poconos—adult camps in which all the amusement is arranged for. Moss Hart gradually became quite a famous social director, moving up from hotel to hotel.

Every year, Moss wrote a play for Broadway, and every play was rejected. This went on for eight years, but he never gave up. Finally one of the readers said to him, "In all your serious plays, whenever you drop into comedy, you seem to do better. Why don't you write a comedy?" He scorned the idea at first, then decided to try it. He had read something about the movie and stage people in Hollywood and their curious experiences there, so he wrote a play dealing with the theme. He called it *Once in a Lifetime*.

The play was looked at by various people and finally came into the hands of the famous producer, Sam Harris, who thought it had a future. Earlier, he had shown it to Jed Harris, admittedly a genius in the theater, who liked it but evidently was not going to produce it. Now Sam Harris liked it, but telephoned Jed Harris to be sure the way was clear. The latter said he held no rights to the play and that George Kaufman, then at the height of his success as playwright, would surely like that play. "Call Kaufman and tell him Jed Harris said this is just the kind of a play he likes." So Sam Harris called George S. Kaufman, repeating the message, and got the response, "Whatever Jed Harris likes, I do not like." And that was that, apparently. But the next day Moss Hart went back to see Sam Harris, and George Kaufman met him.

Then comes the fascinating story of their

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This essay is from one of the series of book reviews given by Dr. Freehof for the public at Temple Rodef Shalom last autumn. Dr. Freehof is president of the World Union for Progressive Judaism.



**Harold Meyer**, left, president of Meyer & Powers Ice Cream Co., confers in his plant with **Robert McDonough**, manager of the Braddock Office of Western Pennsylvania National Bank, during an advisory call. Mr. Meyer said, "I've been doing business with the people at Western Pennsylvania National Bank for many years because of the service and business counseling I receive." Remember, you always can bank on Western Pennsylvania National for helpful advice.

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collaboration. They worked together for months, taking the play apart, putting it together, reducing each act to its fragments and putting the fragments together. The amount of actual literary work was immense.

Why should this task have been so difficult? Why cannot a play be written like a book, corrected once, and the task finished? These acts were written and rewritten at least ten times, working without cessation all night sometimes, before the play, *Once in a Lifetime*, was finally a success. They first showed it, let us say, in Atlantic City, then in Brighton Beach, then they opened in New York. The first act was magnificent. People laughed right from the beginning. In the second act, the people were full of anticipation of delight, but it died down into ominous silence. The men wrote the second act a dozen times. And when they got through the second act, they had the same problem with the third act.

It is evident that we are dealing here with something that can be described only as magic. The greatest of the magicians, George S. Kaufman, who certainly believed in it and was willing to work at it, one day said, "This is as far as I can go; I'm dried up on it. I can't help you any more. Now try it yourself."

So Moss worked, did the third act all over, and this time—I am sure he could not tell why it worked—it worked; and the first time the new play was given fully in New York it was successful all the way through. Everybody considered, of course, that George Kaufman had done all of it. He was famous and Moss Hart was then unknown. But George Kaufman got on the stage and said, "I want this audience to know that this play is eighty per cent by Moss Hart." And this generosity was the beginning of Hart's career.

Of course this autobiography can be

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looked upon from many points of view. For the young playwright, it is a success story; success in the theater, which brings not only money in grand lavishness but also simultaneous fame. For us, who watch the play, the glamour is not too easy to explain. The enchantment of a play is mysterious and deep, deep enough to have engaged the titanic brain of Aristotle. Aristotle came to the classic conclusion that the importance of the theater in people's lives is that it does something drastic to their emotions. He says it is "a purgation of the emotions," as if we are congested with feelings we cannot pour out unless we see our own life re-enacted in some way on the stage.

With the tragic hero's mounting misfortunes, we see the mounting misfortunes in our personal life, or the mounting misfortunes we have so far fortunately evaded. Sorrow has piled up in us and also a great deal of unvocalized fellow-feeling for people who suffer, and a sense of half-guilt, for we know we do not do enough for them. Then we go to the theater, and somebody's misfortune is brought into vivid words so that

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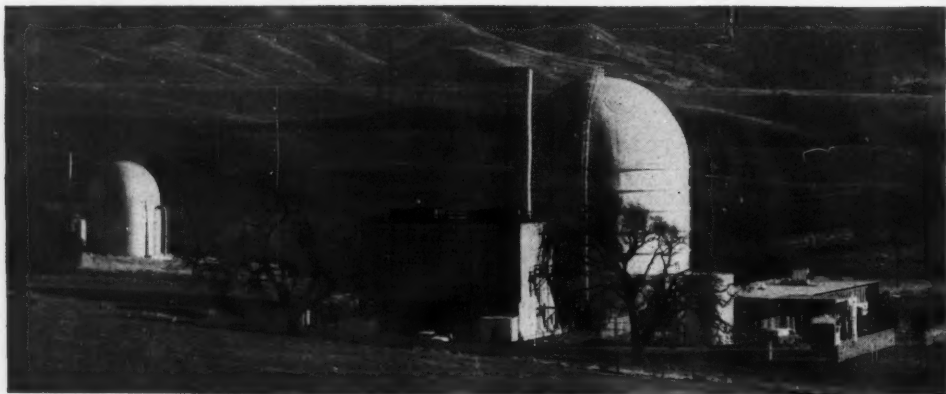
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we express our fellow-feeling, our sympathy, and we are purged of that sense of guilt for having neglected some of the decencies of life. This is the secret magic of the theater; it cleans out the accumulated sorrows of our heart.

But this "purging of the emotions" applies, also, to comedy. There is in our hearts a great deal of feeling about the world's pretense, hypocrisy, false show. We have a great deal of unvoiced disgust because we never bother to analyze the people we do not like. Then we go to a theater and see a clever and complete unmasking of a certain kind of hypocrite. We laugh at it, and we purge the unvoiced, vague resentments of the hypocrisy around us, and we feel better.

Therefore, according to Aristotle, and using our modern parlance, the charm of the theater is a psychological charm. It brings feelings up from the subconsciousness to the consciousness and, seeing it clearly, we purge our spirits of psychic congestion.

Yet it well may be that this Aristotelian explanation does not fully explain the glamour of the theater. It is noteworthy also that the theater in its long history has been connected, in one way or another, with religion. Among the Greeks, the drama was part of worship of the gods. The dramas and the comedies were elements of religious festivals in Athens and in the other Greek cities. In the Middle Ages, the religious miracle plays were the only theater people had. They were the Bible stories told over again.

Evidently part of the impact of the theater is not only psychological, but also ethical and spiritual. It is not only for the purpose of purging ourselves of hidden emotions, but reacting to them in the mood of personal reconstruction. There must be a moral effect or the theater does not complete its work. When people packed the Globe Theater and watched Shakespeare's *Macbeth*, seeing the

self-destructiveness of overweening ambition, it was not only psychological release; that mattered, but there must also have been an ethical effect. Or, if they saw *Othello*, how mad jealousy leads to destruction, their conduct must have been remolded to some extent. We must look at the theater not only as a psychological relief, but as one of the personality-reconstructive agencies of our life. That, too, is why it lives.

The theater is magic. It is a weaving of words. It is a magician's glamour. But it ultimately is personality-reconstructive. Unless we are personally involved, unless there are echoes after the last curtain has fallen, it is not complete in its spell nor in its responsibility. It is when the theater both charms and changes us that it goes beyond Act I.

## A GARDEN OF BOOKS

[Continued from page 170]

Under its new director, George H. M. Lawrence, the Library will certainly become an important public factor in Pittsburgh's cultural life. This essay, however, is a celebration of the collection as it now exists at Elmhurst, the Hunt residence in Pittsburgh. It is housed in a separate wing of the house in a lofty walnut-paneled room two stories high, whose tall French windows look on lawns and gardens. Appropriately it is walled with books, save for the long wall above the fireplace, which is covered with a handsome mural by the American artist Ernest Peixotto (1869-1940) depicting the French medieval town of Carcassonne.

No matter what its setting, the Hunt Botanical Library will remain a gesture of the mind and spirit very handsomely, very widely made; a symbol and a rather grand one of a rich epoch in American culture as well as a perpetual reminder of the collector's gracious and vital personality.

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